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INSCOM  
GRILL FLAME  
PROGRAM

SESSION REPORT

NOT RELEASABLE TO FOREIGN NATIONALS

CLASSIFIED BY:MSG,DAMI-ISH

DATED: 051630ZJUL78

REVIEW ON: July 2000

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CD-68

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information on a target of interest.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and, as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewers impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is the target cuing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CD-68

TIME

#66: This will be a remote viewing session for 1130 hours, 26 June 1980.

PAUSE

#66: Relax and concentrate now. Relax. Relax. Relax and concentrate. Relax and concentrate. Wrapped in this brown paper is

SG1C



PAUSE

#08: There's a . . . there's a . . . there's a perceptible line of juncture which leads to the same picture you're interested in. This thing is. . . this thing is covered. There is a . . . (mumble). . . horizontal aperture with an opening that leads to this thing. I'm getting it's under cover. . . (mumble). . . it's black metal. . . shining. . . it's got a pointed jack of sorts.

#66: Lay your hand on it and tell me what it feels like.

#08: Metal, hard steel metal, like a gun barrel.

#66: Does it feel hot or cold to the touch?

+07 #08: It's cool, but not cold. It's cool because it's protected from the sun. There. . . it's comprised of circular plates.

#66: Make sure that you stick to your raw imagery. Just tell me the imagery you get. Be very careful about the conclusions you draw; just give me the raw imagery.

#08: It's like gun barrel, hard steel, dark grey, black almost, very smooth.

#66: And what's it's shape? Steel, dark grey, black maybe, metal, very smooth, what's it's shape?

#08: It's like a tube, it's circular, it's got a diameter, it's not a small diameter. It would be like, the dimensions escape me, but it would be like, like a sewer pipe, except very, very smooth.

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#66: All right. Explain the texture to me.

#08: Of the tube?

#66: Yes.

#08: Again, very smooth, very hard, and metal. I think there's a hardness of the metal, like there was a special effort made to make it especially hard, it's not your run-of-the-mill steel, some stuff, like you would great, go to great pains to make a very hard, again gun barrel, like on a rifle, that kind of steel. Very smooth to the hand.

#66: All right. Look from one end of this to the other end of this and tell me about it.

#08: Say again. I would have to walk.

PAUSE

#08: It's lying on it's side, it's not as. . .barely see where it's open ended now. . . I only say twenty feet, I don't know. Sixteen, twenty feet, I don't know.

#66: Is this a length measurement?

#08: Huh?

#66: Are you telling me a length measurement?

#08: Yeah.

#66: How about a diameter?

#08: The diameter is lying on it's side. It keeps changing but. . . give you the impression it's 18, I can see over the top if I stand on tippytoe or something.

PAUSE

#66: All right. I'm going to help you perceive now. At this time, broaden your perspectives out. Interest yourself only in this that you see, only in this that you see. Broaden your perspectives out, you have no limitations. No limitations through all space, all time, all dimensions. Move your perception inside this target and describe the inside to me.

#08: Yeah, I was just doin' that.

PAUSE

#08: It's so polished, it's like gleaming. Even though it's dark, it's so gleaming it's like silver. Highly, highly polished.

PAUSE

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- #08: There is a set of grooves. . . but they go on, they, they, they run. . . lengthwise. They're parallel rows.
- #66: Broaden your perspectives to all receptive modes. Broaden your perspectives to all receptive modes. Expand your awareness, and become one with this total target. Become one yourself with this total target. Through all time, through all space, and all dimensions become one, and knowledgeable on this target.
- #08: Okay, it's still a very, very hard alloy of sorts. Steel alloy. Just very hard metal.

PAUSE

- #66: Tell me what you perceive.
- #08: Well, I was taking the form of a submarine. I was trying to determine the use.
- #66: What makes you say submarine?
- #08: Don't know. It's from, from identifying with the metal. I wanted to know what it was used for.
- #66: What visual imagery do you have?
- #08: The picture of a submarine.
- #66: Inside or out?
- #08: Just as I was determining the use, the damn thing transformed into a submarine.
- #66: Recapture your original imagery. It's made to look very much like a submarine. Is this, explore the target, here. Explore this, and determine such things as is it electronic, is it mechanical, does it vibrate, is it still.
- #08: Okay. Well, it's as if it hadn't been outfitted. It's as if it had not been culminated into a use yet. It's as if it was waiting.
- #66: Tell me the thing that makes you say that.
- #08: Because it's. . . it's the. . . it's the basis of something, but it's. . . it simply hasn't been accomplished in this time frame.
- #66: Okay, now describe it for me once again for me from the exterior.
- #08: Remains the same, it's just-
- #66: Tell me about it.
- #08: Dark, hard, black metal, with interior with a very, very,

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#08: resilient material with the interior very shining gleam, like the looks of a clean gun barrel.

#66: Okay.

#08: But it's a bigger thing than a gun barrel.

#66: Now when you're outside of it, what is it? Is it a square, rectangle-

#08: No, it's a, it's like an oversize sewer pipe, much bigger, wide as a man.

#66: I didn't understand what you had.

#08: It's like a oversize sewer pipe.

#66: Oversize sewer pipe.

#08: Yeah, drainage, like you put in a drainage ditch.

#66: As wide as a man.

#08: Yes.

#66: Does it have any appendages?

#08: It has two cable straps, one in front and one in back, to keep it in place, I guess.

#66: Are the ends closed or open?

#08: The ends are covered but they're open. The ends are covered with a soft material, but it's tubular. The ends are covered to protect it but it's open.

#66: And on the inside, is there any apparatus on the inside?

PAUSE

#08: In the center, on the top, is a protrusion. . . a protruding piece of metal or something, it's just there. I don't see anything. I just got the effect of a highly polished interior.

#66: What is the thickness of this, outside to the inside?

PAUSE

#08: Well, first impression is an inch, inch and a half. It's not that thick.

#66: I want you to hold your focus on the target for a moment, I have to turn the tape over. Hold your focus on the target for just a moment while I turn the tape over.

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#66: I'd like to check with you to see if I understand that which you perceive. You see before you a cylindrical shaped object-

#08: Yes.

#66: Black metal, dark metal, 20 feet long-

#08: About.

#66: It's as thick or as wide as a man.

#08: Yes.

#66: The ends are closed but it appears to be a protective-, are the ends pointed are tapered?

#08: No, they just. . .

#66: Are the ends identical?

#08: Yes.

#66: All right. On the inside you see only a very shiny interior.

#08: Yes

#66: You see no apparatus, electronic, mechanical?

#08: No.

#66: Okay.

PAUSE

#66: What is the specific density of the object?

#08: I can't tell you that, except to tell you an impression that it's very highly compressed and tough and resilient.

#66: What makes you say this?

#08: Cause that's what it is.

#66: Could you repeat the statement for me, "it's highly compressed".

#08: Yeah. It's very tough metal. It's a very tough alloy. It's, it's main purpose is to be very extremely compressed, extremely resilient, and extremely tough, and at the same time highly polished. . . When you said density, I got the impression of highly compressed material, specifically metal.

#66: All right. Did you say something before about panels, or sections?

#08: That was just, that was, that came and went.

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- #08: Right now it looks to me like it's one big piece.
- #66: Okay. Is there any energy associated with this?
- #08: Yeah, it's gonna be filled with energy but I don't know what form.

PAUSE

- #08: I get the, uh, impression of the gun barrel, remains as to it's function, as to it's comparative construction, even as to it's purpose. But I can't get a. . . I can't get a result on the picture of what it. . .
- #66: Okay.
- #08: I'll keep pushing to find it. . . a gun barrel coming back, or a rifle barrel, whatever you want to call it.
- #66: Okay. This thing has the diameter of a man, it's 20 feet long, approximately-
- #08: Yeah, and it's (mumble). . . very approximately.
- #66: Okay.
- #08: Get a cleaner impression of a diameter than the length. I tried to walk the length but-
- #66: Okay.
- #08: It changes on me. I can't do it. . .
- #66: I understand that you were reminded of a gun barrel when you look at this, and that-
- #08: By comparison.
- #66: By comparison. It's obviously, from your description, much too large to be any kind of a gun barrel.
- #08: Yeah.
- #66: I think that, to access the information we require, we'll require that you to go to a higher level of consciousness than that which you have not, for the object doesn't make any sense at this level of consciousness. So I wish now for you to obtain a higher level of consciousness, and become one with the object, and describe the object's origin to me.

PAUSE

- #08: Out of that basis. . . it has acquired a nosecone, it has acquired fins, and it is out in the black space someplace. Can't tell you the origin.

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#66: Explain the imagery to me, in detail.

#08: That's what it is, it's just been... .lifted out. It's against a dark background, it's got a nose, and it has fins.

#66: All right.

#08: And, uh. . .it's as if it were in the sky, there are lights, very distant lights. Like it were in the perspective of space, if you wish.

PAUSE

#08: There is no sense of proportion. It's as if were traveling in a orbit of sorts. I don't. . . I don't see a destructive purpose.

#66: I didn't hear you.

+47 #08: I don't have a feeling of a destructive purpose.

#66: All right.

#08: And I don't have a feel for a. . . wind mass or ocean destination, it just keeps going. . . pushing it.

#66: Any response to the question of origin? You have come up with space imagery. I want you to extend your awareness once again beyond, even further beyond the space imagery, even beyond this, expand your awareness even further, and search once again for the origin. Further and further.

PAUSE

#08: There's just a. . . just a. . . like this was a. . . just traveling to this, this, black and blue space with various floating objects going by. It's like an illusion of space travel.

+52 #66: All right. Let's turn around now and go the other direction. What is the destination of this?

PAUSE

#08: Well. . . it's gonna be a. . . gonna be a. . . wanna say a planet is gonna be a. . . something like that planet characterized by a great deal of red, red, orange and yellow. And that's gonna be characteristic on one side of that orb, gonna be red turning into yellow, petering out into white and blue, I guess. The other portions are mountainous, rocky, very rocky, dark, black, craggy.

SG1C #66: All right. Move your perception back now to the specific imagery

#08: All right.

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- #66: Tell me what the target is.
- #08: God, I don't know. . . I think. . . I think it's three times removed. . . Okay. . . It's not the first which has been done, it's not the second, just being done or has been recently completed, it's the third. That's all I can tell you.
- #66: Describe the process in which this is the third in the process.
- #08: Because the first orb that's known has been seen, has been done, the second one, done, but more recently, and this supposedly the third. This is exploration. . .
- #66: All right. I have no further questions about the target. If there's anything you'd like to add please do so now.
- #08: No.
- #66: All right, fine. Turn your perspectives now to me and the room here, remembering clearly, concisely in every detail all of your imagery. Let's prepare to draw.
- #08: All right.
- #1: Before we start to draw, I think we better change the tapes, cause we're just about out of tape here.
- #01: Okay, before we start drawing, there doesn't appear to be a whole lot that you could draw, from everything that you said, but I would like you to start drawing with a, as clear an impression as you can render, you know, three views of this target, top, bottom, side, or top, bottom, side, you know on a different page your perspective.
- #08: Yeah.
- #01: I'd very much like to have your perspective as well.
- #08: I know you'd need a first impression, and then maybe the second impression where I can put in-
- #01: Okay. That'd be very good.
- #08: Cause it's very simple. I'll draw this one where I picked it up, whatever you have on that thing here, and I'll just draw an imaginary line. This, this is your thing in here, and somewhere in here is an aperture, an opening someplace here, and you get a decipherable thing here. This is all covered, okay, and this is more in the middle, and where I picked it up I'll just draw dotted lines, and I'll make this a solid line. Where I picked it up it's something like this. Because it was covered. And believe me that stayed with me for one hell of a long time. Okay.
- #01: Let me see if I can understand what you're saying now. What is

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#01: this large square that you drew on the page?

#08: Probably what you got in here, where it belongs.

#01: You're saying that that's the photograph, then.

#08: When, when I, I don't know how you, what we call how, we framed, what we targeted on, but I found something like you would have photo imagery, where there was an opening and we could kind of perceive a portion of something, or something going on, if not the object itself. And under this one, I went under there, then I saw this big tube, this big, cylindrical tube. Okay.

#01: All right, now, let me get, I'm still not clear. This solid line in the center of this box, what you're calling an aperture-

#08: Yeah, an opening.

#01: Is that an opening in the photograph, or is that an opening on the photograph?

#08: That's where I went in. It's an opening under a cover where something here can be perceived, and I just went under there.

#01: Okay.

#08: Okay.

#01: Okay.

#08: That'll be number 1, that's how I-

#01: So what you're saying then is the object is under something.

#08: Yes.

#01: Okay. You don't perceive what that thing is it's under.

#08: No. I know something that blends in with wherever it is.

#01: Okay, good. Can you render any views of the object, the target?

#08: No, it's like camouflaged green-brown if you wish.

#01: You don't have a feel for outline or anything?

#08: No. No, because I was concentrating on this little mother.

#01: Well, that's what I'm talking about.

#08: Oh, oh, yeah, big piece of pipe.

#01: Okay, on page two could you draw that?

#08: Yeah. This is what is was as I described it.

- #08: Okay, this was the diameter, and a couple of times I had the impression that if I stepped on tippytoe, I could just about see the top of this thing. So I would assume this is about 6 feet. About, I don't know. The length-
- #01: Could you label that diameter?
- #08: Sure. The length was more elusive, I was trying to pace it off with 3 feet, 3 foot paces. I couldn't do it all the way and back, but I got the impression of something like 20+ feet. Okay? Now, I had a I was looking at it was open on both ends, and then it was covered, like with a tarp, a tarpulin, on both sides, or a very soft material, to protect it. As far as density and composition of the metal I think I described that. There was a very strong recurring image which was for comparison purposes, of that of a gun barrel.
- #01: The elongated portion.
- #08: Yeah, yeah, like it was extremely hardened metal.
- #01: Can you label those ends that you've drawn there soft covering or something so I know what that is. I'm assuming by the way you sketched that that they are open on the bottom edge, just kind of hanging over.
- #08: Yeah, lapping over.
- PAUSE
- #08: I'll label that "A" because there were two of them.
- #01: Okay. You later mentioned that once inside there was a protrudence or something.
- #08: Yeah, oh yeah. That little gimmick. There's something here, it was like a, like a protruding piece of metal, like a nickel or something. Okay.
- #01: So it portruded into the interior and not the exterior.
- #08: Not to the exterior. I was inside. Okay. I was really trying to find if there were any grooves in there because of the gun barrel imagery, where there was circular, winding and so on, and I found a groove on top here, and a groove below here. But I don't know if it extends all the way, but it seemed to.
- #01: You continually reiterated that it was cool, hard, black metal. You also mentioned black metal grating, and you mentioned "comprised of circular plate". Do you remember?
- #08: That was initially, initially, like it was going to be assembled in plates somehow, but I, I don't have a feel for it.
- #01: You don't know how to express that in a drawing

#08: No. No. . .the rivets, and the rivets were there, and then they weren't there, and it was extremely smooth.

#01: How about grating, the metal grating?

#08: Well, you know, I don't know what you mean by grating, it's a, again I have to come back as a very strong, hard, resilient alloy.

#01: You had stated black, metal grating, and I was just wondering-

#08: Okay, and the inside was highly, highly polished, like you would be after a rifle inspection, you look at a damn rifle, it almost looks white from being so polished. Okay, now that was the inside, that never left me, that impression was pre-dominant throughout the entire thing. And the grooves were extremely precise.

#01: Okay. Look at my notes here just for a minute. So then other than the grooves you didn't perceive any seams or anything like that?

#08: No, no there was emptiness, hollowness. And when I was looking for something inside the only thing I saw was this metal object ~~no~~ protruding inside.

#01: Okay. You stated that it was as if it has not been outfitted or culminated for use.

#08: Yeah.

#01: It's waiting, it is a basis for something, something which hasn't been accomplished in this time frame. Do I take that to mean that there is something else that will accompany this, or go with it, or go in it, or be used with it or-

#08: Yeah, yeah.

#01: Do you have a feel for what that might be?

#08: Sure. When we pushed us to how it was going to be used and when it was going to be used, somehow, then this picture appeared, okay, then I got fins, then I got the cone, okay. And my metal tube was in here, and this was outfitted with fins and cone, and so on. And this was very dark background like purple and black. Just like this was hanging on the wall and I could see it. And they were glimmers of light, or objects, and this was going psheew! through it. Okay. They were spherical, spherical, I don't know whether they were spherical or not.

#01: What color was the target?

#08: I haven't got to it. The target. The target was that thing that was three times removed, let's face it, from earth.

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#01: I mean the, what you just depicted there, with the cone and the-

#08: These thing?

#01: No, the cone and the fin.

#08: What color?

#01: Yeah.

#08: Black. Extremely black. Everything was black.

#01: Uh, let me look down through my notes again, here. Okay, you said , uh, what specific density was asked, and you quoted "very compressed, tough, and resilient". I almost, you know, it's like there's something unsaid there.

#08: If I would have had the mathematical formula for density you would have had it. . .

#01: I'm not concerned about the density, but I'm concerned about what you said, "very compressed, tough, and resilient". Does that imply then that it would need to be, or-

#08: Yeah, it was made for that specific purpose, sure. It's not an ordinary piece of metal. Extremely refined, extremely compressed, extremely hard, extremely resilient.

#01: Do you have a feel for compressed, tough and resilient to exterior or interior requirements?

#08: Well, the only way I can answer that is by going over the imagery and say that the inside. . . Now, there was a, there was, inside was extremely shiny, extremely polished, and it had, it was going to be filled with some kind of energy but I don't know why or how. I don't know.

#01: Okay.

#08: But it, you know, it's not, I did not perceive the impression of wires, or electronic gear, or seats, or anything like that. It was like it was a container to be packed with energy.

#01: Okay. Let me look at my notes again, here. When you were asked for an origin, you said that it was traveling through a black and blue space, various floating objects going by, an illusion of space travel. Okay. When you, I, in our day and time and age and everything space travel compasses a wide definition. By that what do you imply? What extent of space travel?

#08: Just that there was no evident means of propulsion, there was no, there was no after burn effect, there was no fire, there was no smoke, it was just traveling through space. And it's

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#08: ultimate destination was this thing here, and here was red, orange, and this was bluish-white. And all of this seemed on the other side of perception, and it was all mountainous, dark, craggy, and rock. My problem was I didn't know if it originated from earth or if it originated from someplace else, so where it was going, it was between the two, and I couldn't tell the difference.

#01: So you don't have a feel for distance.

#08: Oh, hell no. I just know it's three, number three. . .

#01: Going to there, or coming from there?

#08: To there.

#01: When you were asked about these three times removed that you mentioned, and you were describing the process whereby you were explaining it's three removed, you said that you saw the first orb as seen and done. What did you mean by orb?

#08: Yes. Well-

#01: What is your definition of orb?

#08: When you ask me where it's going, this is where we left from, this was done previously, this was recently done, and that was the target.

#01: Could you label those for me?

#08: Sure, one, two, three, four, I don't know, I don't know, I would assume this is earth. What I got was a planetary vision--

#01: Well, I don't want you to assume anything, I mean, point of origin?

#08: Okay, this would be the origin. Okay, this was previously done, maybe five, seven years ago. This was more recently done, one, two years ago, and this was the ultimate target for this one. And this was all within our cosmic perception.

#01: Okay. So point of origin and other three locations - are they directly related, or are they unrelated?

#08: Yes, no they're similar, because the activity that's going to be done here has been done here which is closer. The other one that's been done here more recently and this one is going there.

#01: I guess what I'm asking is, are they all relative to the same solar system?

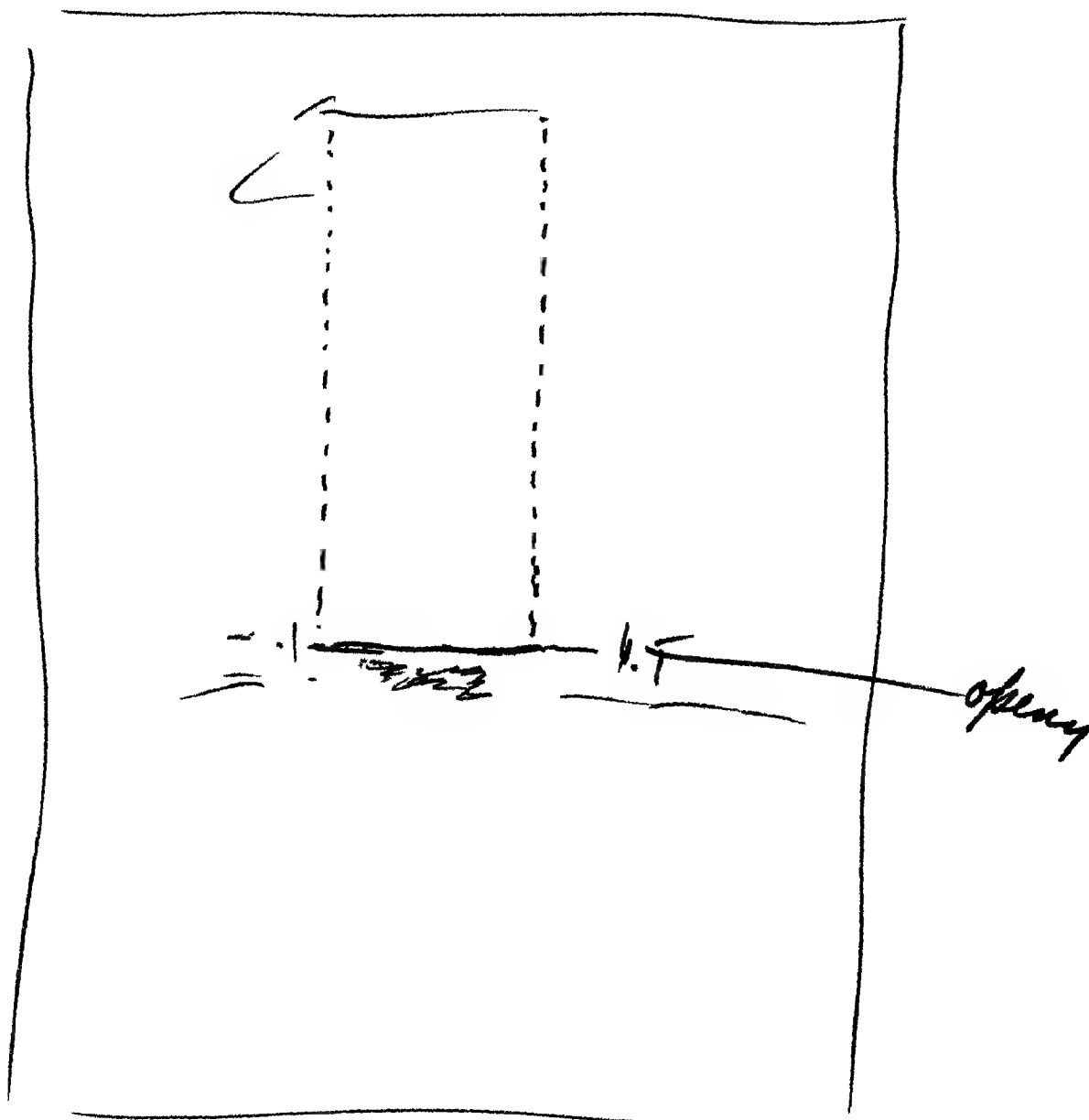
#08: I don't know.

#01: Okay.

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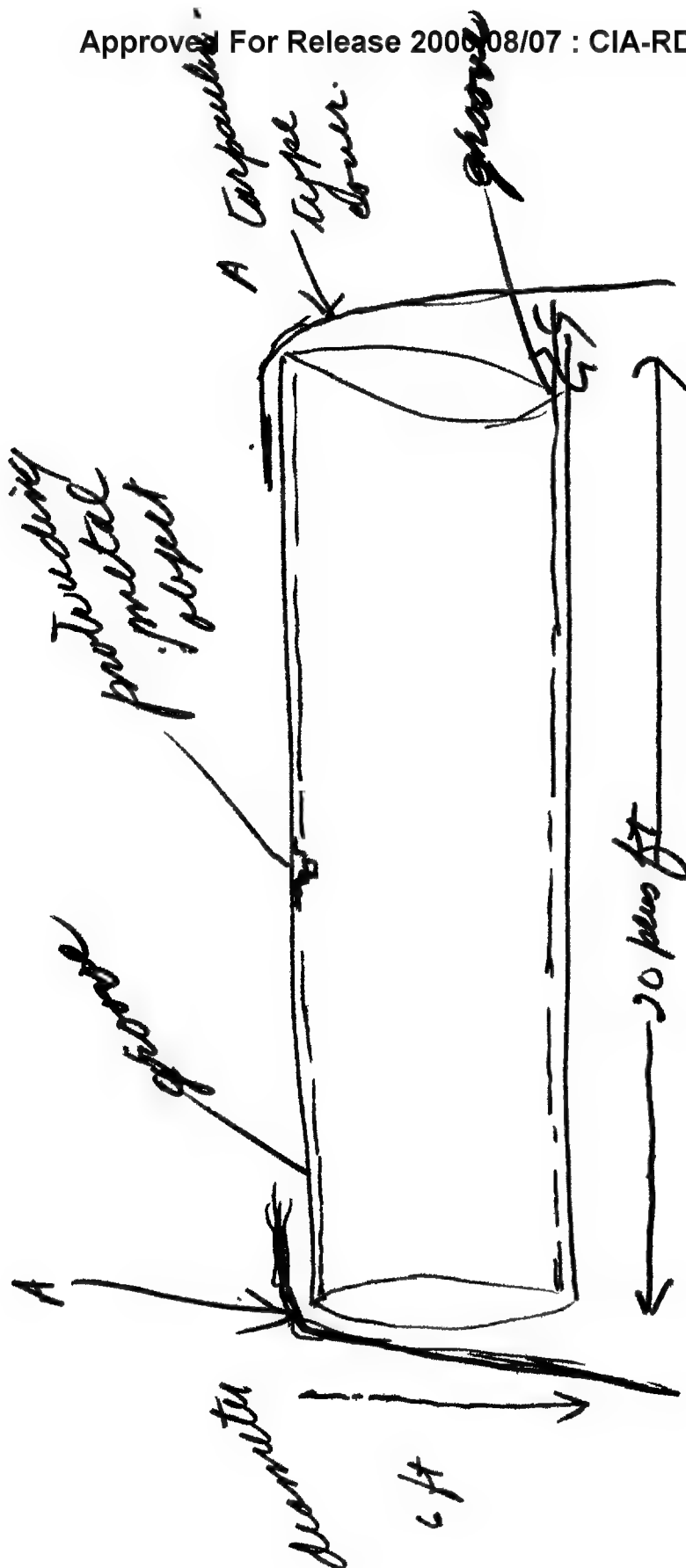
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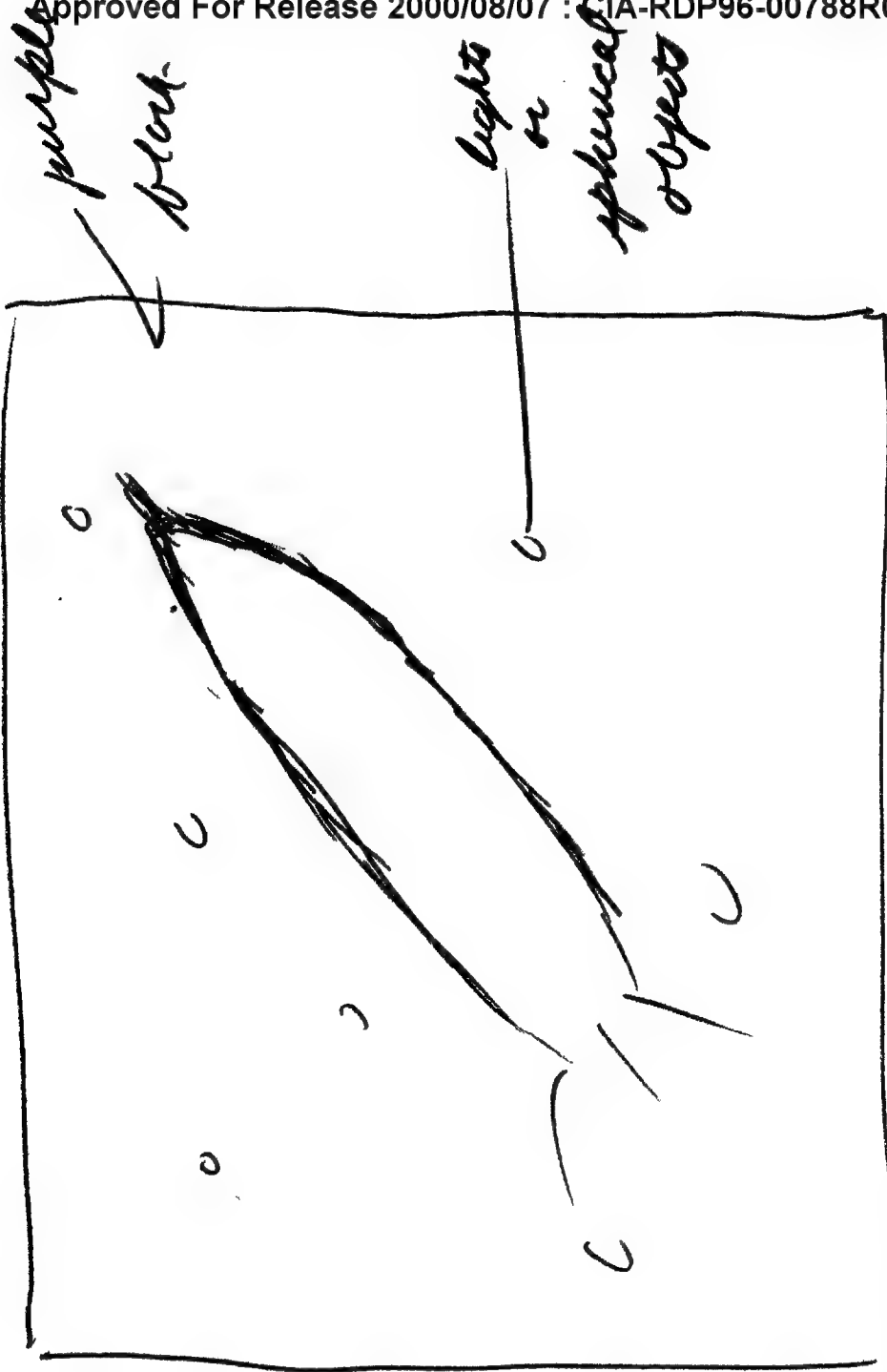


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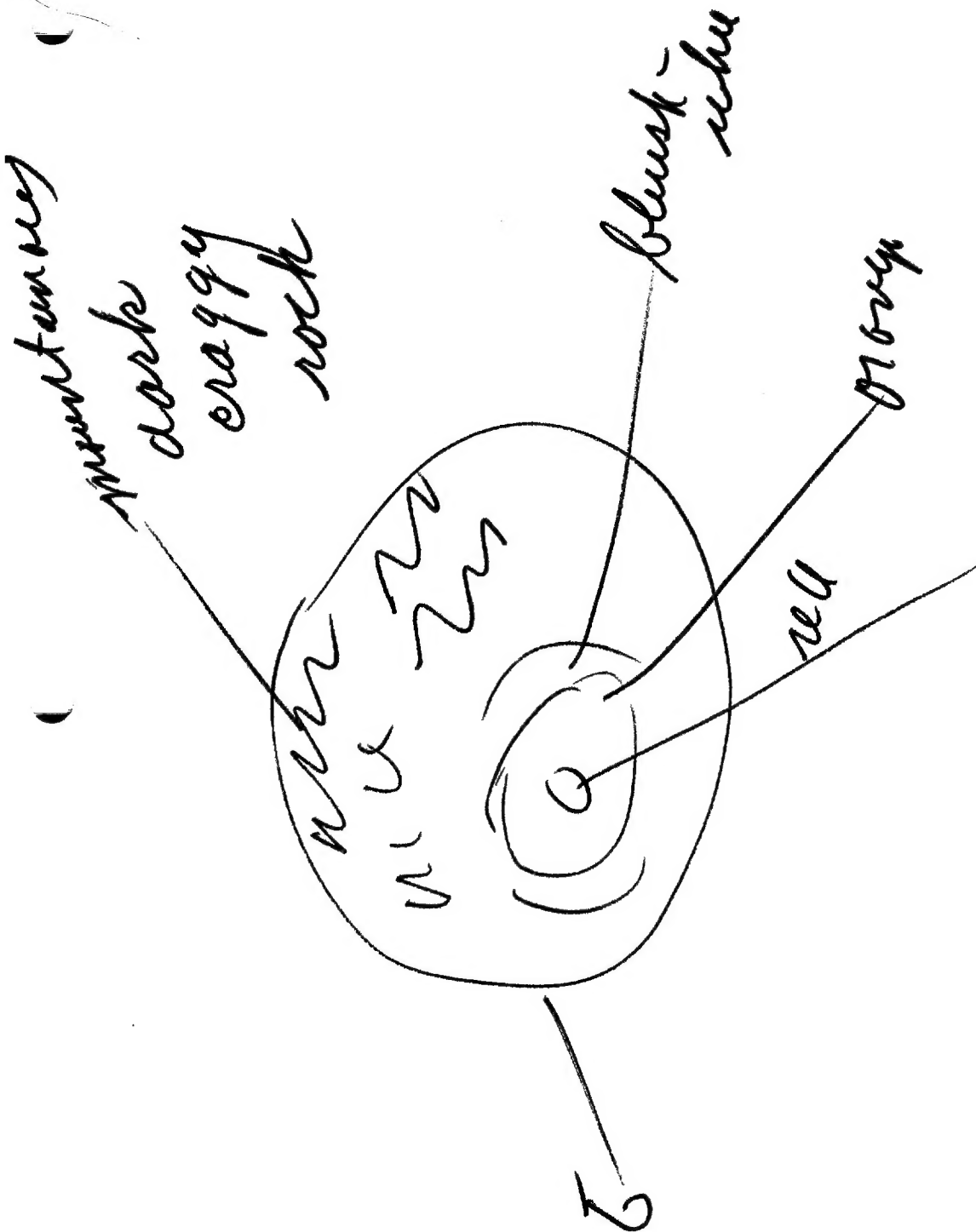
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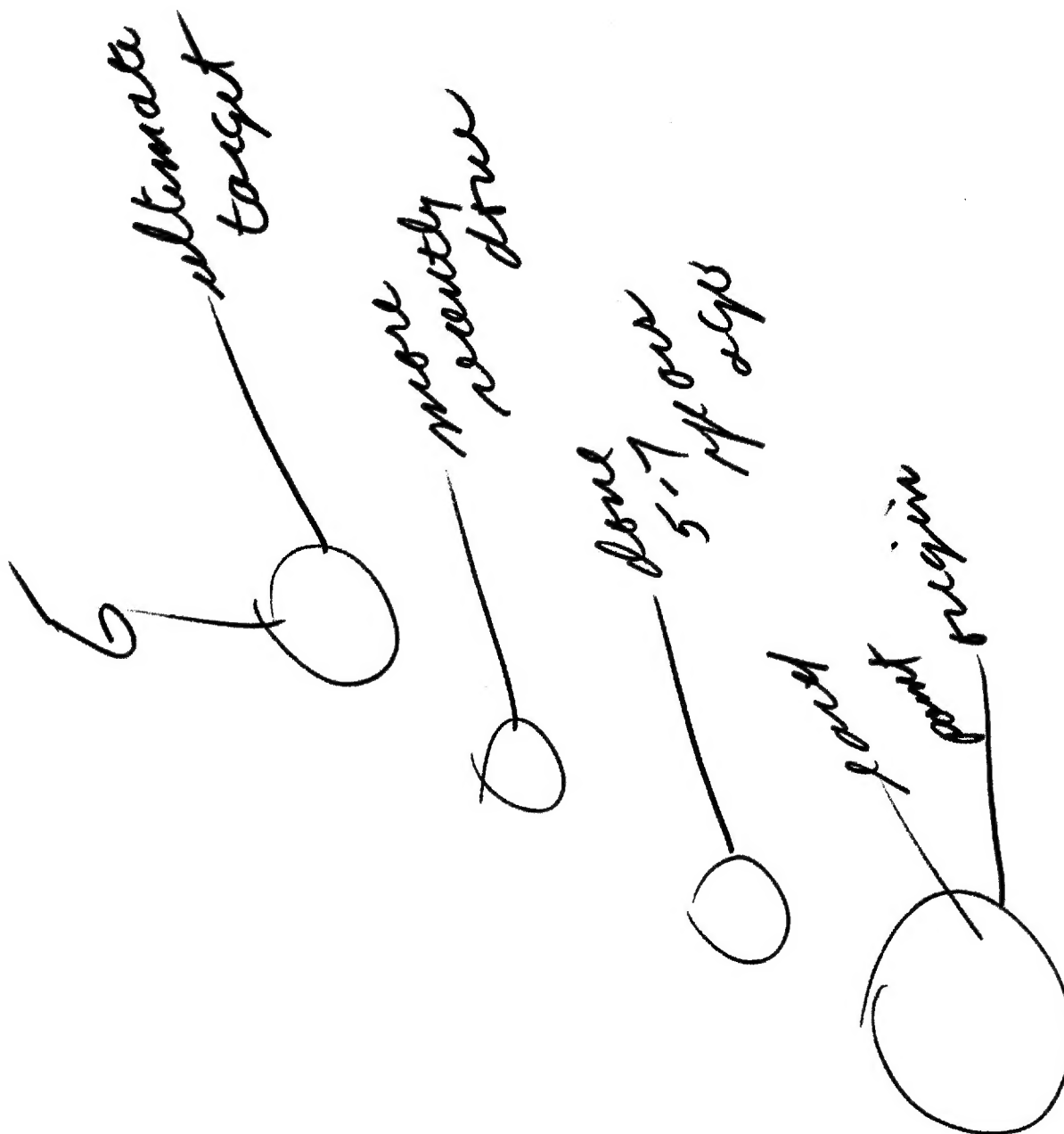
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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CD-68

1. (S/NOFORN) The facilitator knew the target of interest was contained

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SG1B

directly from the remote viewer comments as they were made.

2. (S/NOFORN) The remote viewer was provided with only the information contained in the following statement: "Wrapped in this brown paper is a

SG1C

[REDACTED]

is." No other information was provided to the remote viewer during or prior to this session. The photograph is not attached due to it's security classification.

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